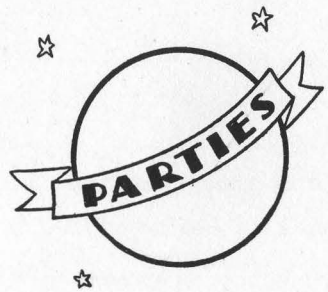
MUSICAL MIXERS

and

SIMPLE SQUARE DANCES



MUSICAL MIXERS

and

SIMPLE SQUARE DANCES

Edited for the
NATIONAL RECREATION ASSOCIATION
by ETHEL BOWERS

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FOREWORD

The author is indebted to recreation leaders all over the country for many of the musical mixers and square dances included here, and to Augustus D. Zanzig of the National Recreation Association for invaluable help on the music.

The action for the dances marked with ★ was originated by the author.

SUGGESTIONS TO LEADERS

Study the pages on Explanation of Terms and Formations. Teach them to your groups and use them.

Give title; use clear, low voice.

Teach words and action slowly and in small units to all, or better still—

Demonstrate by having four or eight people in the center of the hall and teach action to them.

In musical mixers, half the fun is in being left without a partner or without another couple. Train your players to go to the center of the circle, not to drop out to the sidelines when they are left without a partner. In the center they will find others without partners and will join them and reenter the activity.

In the case of square dances, it is an excellent idea to train a set of eight people previous to the program to serve as a demonstration group. On the night of the party teach the square dance to them again, while all others watch, then have them do it to music and with speed. When you are ready to teach it to all, have each couple of the demonstration group serve as first couple of a new set, inviting three other couples to join them, then teach the action to all slowly, speeding up when details have been learned and skills acquired.

An evening program of musical games might include the following: a musical mixer, a couple mixer, a second musical mixer, a couple dance, another musical mixer and a group dance or square dance.

EXPLANATION OF TERMS AND FORMATIONS

"Allemande left." Turn back to partner, facing neighbor (or "corner"). Give left hand to neighbor and turn, give right hand to partner (and usually turn partner with right, or if so directed pass partner and continue on around circle with a grand right and left).

"Balance." (Forward and back or side to side.) Step on right foot, bring left foot to right and take weight, step in place with right. Repeat, starting left (backward or sideward).

"Cast off." Top couple turn about, go the other way, counter march. If done with partner, players usually cast off to right. If done individually, i.e., "top couple cast off left and right," the top players turn their backs to each other, man goes left down to foot of set, lady goes right.

"Circle four" or *"Circle four hands around."* Four people join hands,

circle left around and back to place. Six people for "circle six," eight people for "circle eight," and so on.

"Clockwise." When facing center of room, move to your left.

"Corner." Same as "neighbor."

"Counter-clockwise." When facing center of room, move to your right.

"Couples." Man always has lady on his right.

"Do-si-dos." Back to back. Two people stand facing about six feet apart; walk forward three steps passing right shoulders; take one step to right, passing back to back and walk backward three steps to place.

"Double circle." Couples march counter-clockwise. Man has lady on his right.

"Double circle facing in." Couples, side by side, facing center of large circle.

"Face and form arch" means face partner and join both hands high.

"Grand right and left." Partners stand facing in, in large circle or square, lady on man's right. Face partner and give right hand. Men are now facing counter-clockwise, ladies clockwise. Moving in direction you are facing, man passes partner by going inside, lady outside, and gives left hand to next player; man passes her on outside, gives right hand to next player, and so on. Usually played until leader blows whistle when man takes lady facing him for new partner. Any player left without a partner goes to the center of the large circle and finds unattached player of opposite sex. In square dancing, players usually continue around the square until they meet their partner.

"Half promenade." Walk with partner half way around square.

"Heel and toe polka." Extend right heel forward while hopping on left foot. Repeat hop while extending right toes backward. Step forward on right, bring left instep to right heel and take weight, step forward again on right. Repeat all starting left.

"Home." Original starting position at beginning of square dance to which man returns with partner.

"Honor." Man bows, lady curtseys.

"Inside" hand or foot means that one nearest partner.

"Join inside hands to form arch" means continue facing in direction you were marching, join partner's nearest hand, and raise to make an arch.

"Lead to the right." Couple number one join hands, move to the right to stand facing couple number two.

"Line of march" means original direction in which you were marching, usually counter-clockwise.

"Neighbor" or *"Corner."* Not partner, but player on the other side of you.

"Opposite." Player facing you across square or small circle.

"Outside" hand or foot means that one farthest from partner.

"Promenade." Walk with partner, hands held in skater fashion.

"Right and left through and *right and left back."* Couple facing couple. Give right hand to person opposite you and pass, give left hand to partner and turn her completely around. Returning to place give right hand to person opposite and pass, turn partner with left hand, finishing in original position.

"Single circle." Individuals or couples facing center or else marching around circle, one behind the other.

"Slide." Step sideward, bring other foot to first foot and take the weight. Repeat indefinitely. May be done slowly or fast. Also called "Chasse" in some books or "Gallup." May also be done forward or diagonally forward with one foot leading.

"Swing partner." Waltz position, turn once around with four steps.

"Three step turn." A turn made while moving three steps forward. It is done as follows: Step forward on the right foot, at the same time turning a quarter turn to face the right; step sideward on left foot, turning another quarter turn in same direction; complete the turn while stepping sideward on the right foot; bring left foot to right but do not transfer weight if exercise is to be repeated in opposite direction.

"Top" or *"Up"* means where the leader stands, usually at the end of the room nearest the piano. *"Bottom"* or *"Down"* means that part of the room or line farthest from leader.

"Turn partner with right hand." Holding joined right hands high, partners walk around each other and back to place.

"Two step." Step together step, done in this way: Step to the side with right, bring left to right and take weight, step to right. Repeat, starting left, turning while doing it.

"Waltz." Step, step, together; step, step together, done as follows: Step forward on right, step sideward on left, bring right foot to left and take weight. Step back on left (with or without a turn), step sideward on right, bring left to right and take weight.

PART I

MUSICAL MIXERS

MUSICAL MIXERS

1. Grand March Figures and Partner Changers

Starting the Grand March

Use lively march or fox-trot music, preferably tunes to which the group can sing.

Leader stands at top of room facing down and says, "men line up on this side," indicating left wall with left hand, "ladies line up on this side," indicating right wall with right hand. When all are in line, leader says, "All face this way; top man and top lady march toward each other and all others follow." At this time the leader moves to the middle of the floor and faces up, and says as the top players meet, "Gentlemen offer your right arm to the lady."

Before the first couple reaches the lower end of the room, the leader must station himself there, facing up and say, "First couple to this side," indicating one side with one hand; "second couple to this side," indicating opposite side with other hand. Other couples go to alternate sides likewise.

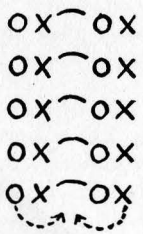
Double Grand Right and Left

Before the leading couples have reached the top of the room the leader must get there and halt them as they meet. Ask each person to step one step away from partner, then ask leading couples to give right hand to opposite player, man to lady. Now all move forward, each leading player giving left hand to next player of opposite sex, right to next, left to next and so on, others following in turn, doing a grand right and left. Continue marching to bottom of room where leading couples again meet and repeat the figure.

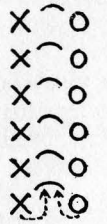
Down in Four's or More

When two first couples meet at top of room, have them face down, link arms and march down in 4's. (If desired the first four may be sent to the right, second to left, and so on, then brought down in 8's, repeating for 16's and 32's.) When the first four players reach lower end of the room they halt and others stop at a distance of two or three feet.

Partners Change Arch



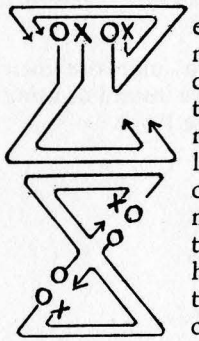
Leader faces players and says, "Center men and ladies join nearest hands making an arch. Outside men and ladies march forward, face about in front of the arch, join new partner's hand and go under arch." When all the outside players have done this, all the center players start marching forward facing about when they reach the leader and go under the arch until every couple has done so. This figure now places the lady with a new partner, but on the man's left instead of on his right, as is customary, so it is necessary to use another figure to place the lady on the man's right.



Simple Arch

The first couple, followed by all the others, circle the room, come down the center and halt. All except first couple join inside hands, form an arch and march forward. First couple face about, join hands and go under arch, followed by all other couples at the same place. This figure brings the lady on the man's right.

Partner Change Cross



Players come down center of room in four's. At the exact middle of room one couple of the first four players move off to the diagonal right forward corner, the other couple to the diagonal left backward corner and continue moving counter-clockwise from that corner to the next and back to the center walking in their triangle, followed by their other couples. Here, as the first two couples meet, each man offers his right arm to the other man's partner, taking her for the walk around his triangle and back to the center where again he exchanges her for his previous partner. Continue as long as desired, then have first couple lead around the room counter clockwise in one large circle.

Double Wind Up

First couple lead into a spiral. When they reach the center all halt, join inside hands making arch, then move forward in this position, facing about, at the spot where the first couple turned, joining partners' hands and going back out of the spiral under the arch. This figure brings the lady on the man's left so it is necessary to place her again on the man's right. Therefore, either the double wind-up may be repeated or the following figure used.

Down the Alley

The first couple march around the room counter-clockwise followed by all the other players. The group stops, each player steps one step away from partner to make an alley, first couple face, join hands, and slide down the alley to the end, then continue to march clockwise around the room. Other players join partners' hands and slide down the alley in turn. This figure brings the lady on the man's right as customary, but players are marching clockwise. One way to get them marching counter-clockwise is the double zig-zag.

Double Zig-Zag ★

All players link arms with partner and march forward with at least four feet between couples. Top couple with elbows linked cast off (swing about) to the right and go behind second couple, crossing over and around outside and behind third couple, over around inside and behind fourth couple, and continue on zig-zagging down the line followed at a short interval by the second and succeeding couples. This figure brings the players into a counter-clockwise march which is customary.

2. Honey, You Can't Love One—Star Formation. ★

Music:

From Tennessee Mountains

Words:

(Note: Players should be encouraged to improvise their own rhymes for the third line of each verse instead of using the following which are merely suggestive.)

First verse:

(1) Honey, you can't love one
(2) Honey, you can't love one
(3) You can't love one and have any fun
(4) Oh! Honey, you can't love one.

Second verse:

(1) Honey, you can't love two
(2) Honey, you can't love two
(3) You can't love two and still be true
(4) Oh! Honey, you can't love two.

Succeeding verses:

Three—and still have me.
Four—and love any more.
Five—and come out alive.
Six—and not be in a fix.
Seven—and still get to Heaven.
Eight—and pass the pearly gate.
Nine—and love 'em all the time.
Ten—'cause you can't have all the men.

Step: A leisurely strolling walk.

Formation and action: Four ladies join right hands to form a star or wheel in the center of the floor and march around clockwise while all others sing in large circle facing in. On second verse the ladies face about, join left hands and march counter-clockwise, and each beckons to a man who joins her, links arms and wheels with her. On the third verse all drop hands, face about, ladies join right hands, others link arms, wheel slowly and players on outside of spokes of wheel beckon to player of opposite sex to join them. This facing, wheeling and beckoning are continued all are participating or until the last verse is sung.

Note: If more than 44 players are present form more wheels, or more spokes to the wheel. Players near center must move more slowly as spokes grow in size.

3. Glow Worm

Music:

Any music in 4/4 time may be used, especially the air of "Glow Worm" or "Yankee Doodle," played slowly at first, later as players are more confident, music may be played so rapidly that players are practically running.

Words:

Leader may call the following words or group may chant or sing them as they walk.
"Walk, two, three, four
"Back, two, three, four
"Point, two, three, four
"Turn, two, three, four"

Formation:

Partners in a double circle facing counter-clockwise.

Action:

(1) March forward in line of march four steps.
(2) Face partner, march backward four steps (men toward center of circle, ladies toward outside).
(3) Face diagonally left forward, point finger at the person opposite you (man is thus pointing to lady of couple ahead) and march four steps forward to this new partner, grasp both outstretched hands.
(4) Turn this new partner with a four step turn (waltz position).

Repeat indefinitely or until original partners meet again. Use any music and call by any name suited to the occasion, or holiday.

4. Oh, Susanna

Music:

Stephen C. Foster

Formation: In couples, standing in a large circle, facing in.

Words:

Verse

(1) "I came from Alabama
(2) "With my banjo on my knee

(3) "I'm g'wan to Louisiana
"My true love for to see
(4) "It rained all night the day I left
"The weather it was dry
"De sun so hot I froze myself
(5) "Susanna, don't you cry."

Chorus:

(6) "Oh, Susanna, Oh, don't you cry for me
"For I'm goin' to Lou'siana
"Wid my banjo on my knee."

Repeat chorus:
Action:

(1) Men march four steps toward center
(2) Move back four steps to place
(3) Ladies do likewise
(4) Face partner, give right hand, pass, give left hand to next person and so on, doing a grand right and left to the word "cry."
(5) On the word "cry" get a new partner, face and promenade counter-clockwise on (6). On last word of second chorus face center, and repeat all. Repeat indefinitely.

5. For He's a Jolly Good Fellow ★

Music:

Words:
(Men sing)
Verse

(1) For she's a jolly young lady
(2) And she's a jolly young lady

(Ladies sing)

(3) And he's a jolly good fellow

(All sing)

(4) Which nobody can deny

Chorus:

(5) Which nobody can deny
(6) Which nobody can deny
(7) For we are jolly good fellows
Yes, we are jolly good fellows

Yes, we are jolly good fellows
(8) Which nobody can deny

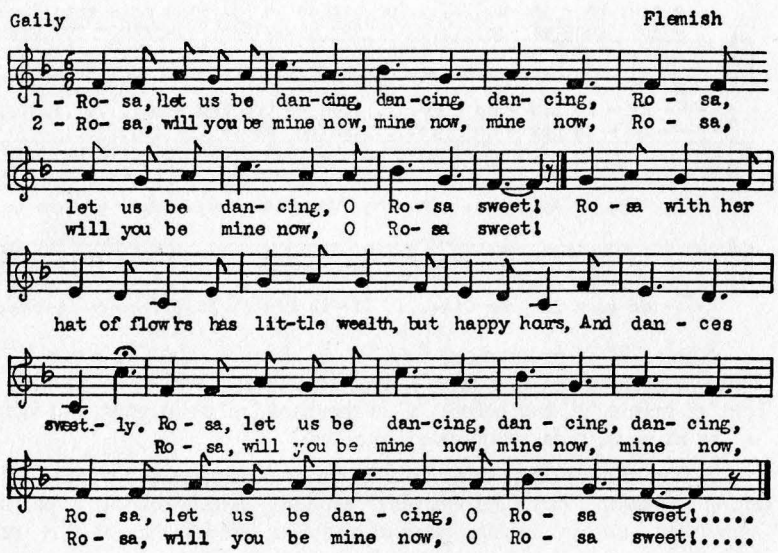
Formation:

In three's—two ladies with a man between them, all facing in the line of march, counter-clockwise, in a large circle.

Action:

(1) Man bows to lady on his right, lady curtseys
(2) Man bows to lady on his left, lady curtseys
(3) Both ladies curtsey to man, who bows including both
(4) Link elbows, lady on left linking right elbow with man's left in usual way, lady on right facing about and linking right with man's right, all three walk halfway around small circle 4 steps (man as pivot walking in place), drop hands and finish facing center of large circle, one behind other.
(5) Inside row of ladies four steps to center; all those ladies join and raise hands.
(6) Men three steps to center and slightly to left of partner, join hands and stoop under arms of ladies, to form a "basket."
(7) All in "basket" slide left while outer line of ladies face right and march counter-clockwise.
(8) Each man takes lady on his left for a new partner and marching counter-clockwise they find a third lady to complete the new threesome.

6. Rosa, Let Us Be Dancing ★


Gaily
Flemish
1 - Ro- sa, let us be dan-cing, dan-cing, dan- cing, Ro - sa,
2 - Ro- sa, will you be mine now, mine now, mine now, Ro - sa,
let us be dan- cing, O Ro- sa sweet! Ro - sa with her
will you be mine now, O Ro- sa sweet!
hat of flow'rs has lit-tle wealth, but happy hours, And dan - ces
swee- ly. Ro - sa, let us be dan-cing, dan - cing, dan- cing,
Ro - sa, will you be mine now, mine now, mine now,
Ro - sa, let us be dan - cing, O Ro - sa sweet!.....
Ro - sa, will you be mine now, O Ro - sa sweet!.....

Formation: In couples in a large single circle all facing in, with hands joined.

Action: Slide left eight slides to words, "Rosa, let us be dancing, dancing, dancing."

Slide right six slides to words, "Rosa, let us be dancing, O Rosa—"

Face partner, men facing counter-clockwise, ladies clockwise. Honor partner (man bows slightly, lady curtseys) on word, "Sweet."

Give partner right hand, and do a grand right and left (i. e., pass partner, give left hand to next person, right to the next and so on) to words, "Rosa with her hat of flowers has little wealth but happy hours, and dances—"

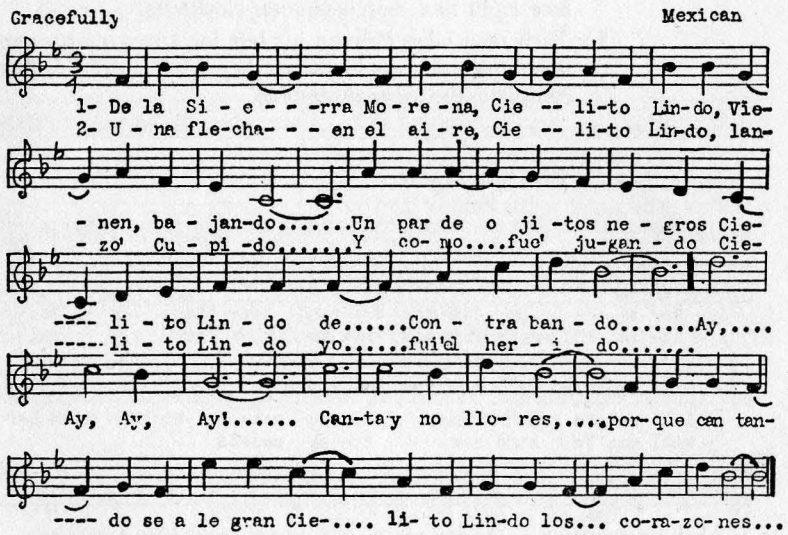
Honor new partner on word "sweetly."

Join both hands with new partner (men with backs to center of circle), and slide counter-clockwise around large circle to words, "Rosa, let us be dancing, dancing, dancing, Rosa, let us be dancing."

Honor partner deeply on words, "O Rosa sweet."

Face center, join hands in large single circle and repeat indefinitely.

7. Cielito Lindo ★


Gracefully
Mexican
1- De la Si - e - - -rra Mo - re -na, Cie -- li-to Lin-do, Vie-
2- U - na fle-cha- - - en el ai - re, Cie -- li-to Lin-do, lan-
- nen, ba - jan-do.....Un par de o ji -tos ne - gros Cie-
- zo' Cu - pi -do.....Y co- no....fue' ju-gan - do Cie-
---- li - to Lin - do de.....Con - tra ban - do.....Ay,....
---- li - to Lin - do yo.....fui'el her - i - do.....
Ay, Ay, Ay!..... Can-ta y no llo- res,....por-que can tan-
---- do se a le gran Cie-.... li- to Lin-do los... co-ra-zo-nes...

Note: "E" is pronounced like "a" in day; "i" like "ee"; the "c" in cielito is pronounced like "s"; "j" like "h"; and "ll" like "ll" in million. The "g" before "r" and before "a" is the hard "g" as in gone, but before "u," as in agua, it is pronounced like "wh."

A free translation of this whole text is as follows: (The words "cielito lindo," meaning "beautiful heaven," evidently being mainly a pleasing "time-filler," not an intrinsic part of the text, are left out of this translation.)

1.

From Mount Morena
Comes a pair of dark eyes stealing.

2.

Cupid shot an arrow into the air
And it went winging into my heart

Chorus:

Sing, do not weep,
For singing rejoices the heart.

Additional stanzas are to be found in Carl Sandburg's "American Songbag," published by Harcourt, Brace & Company, New York.

Formation: Partners with inside hands joined, in double circle, facing line of march (counter-clockwise).

Action: Moving in line of march, starting with outside foot, partners balance (using one long step and two steps in place) diagonally forward and away from each other and repeat, starting with inside foot moving diagonally forward toward partner. Continue in this manner three more times, to words, "De la Sierra Morena, Cielito Lindo Vienen bajando."

Waltz with partner to words, "Un par de ojitos negros Cielito Lindo de Contrabando."

Face partner in large single circle, man facing counter-clockwise, lady clockwise. Give right hand to partner and step forward on right foot toward partner, raising hands high, step back on left foot, pass partner with three small steps, on words, "Ay, ay, ay, ay." Give left hand to new partner and repeat stepping forward and backward and passing starting left foot this time, to words, "Canta y no llores."

With third partner, waltz in regular waltzing position to end of verse to words "Porque cantando se a le gran Cielito Lindo los corazones."

Finish in couples facing in line of march with inside hands joined.

Repeat indefinitely.

8. We've Got the Pig in the Parlor

Music: See "For He's a Jolly Good Fellow" on page 14

Words:

First verse:

We've got the pig in the parlor
We've got the pig in the parlor
We've got the pig in the parlor
And it is Irish too

First chorus:

And it is Irish too
And it is Irish too
We've got the pig in the parlor
We've got the pig in the parlor
We've got the pig in the parlor
And it is Irish too

Second verse:

Oh, your left hand to your neighbor
Your right hand to your partner
Your left hand to your neighbor
And all promenade

Second verse:

And all promenade
And all promenade
And swing your partner right round
And swing the next one down the line
And swing the third one right in time
And all promenade

Formation: Partners in large single circle facing in, lady on man's right. Extra player is the "pig" in the center. All join hands.

Action: First verse: Join hands and circle left.

First chorus: Go to center four steps raising joined hands, walk back four steps lowering hands; circle right to end.

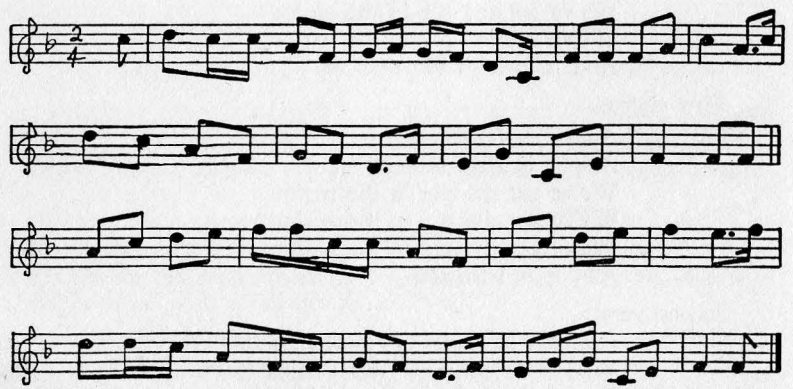
Second verse: Turn back to partner, facing neighbor, whom you turn with left hand, give right hand to partner and turn, give left hand to neighbor and turn, and with this one as new partner face in line of march (counter-clockwise) and join hands in skater fashion and all promenade.

Second chorus: Promenade eight more steps, then man swings present partner in regular dance position, swings the lady behind her, and then the third one, keeping her for new partner and promenading to end of chorus. In the meantime the one in the center tries to get a partner when men turn partners or neighbors. If he is successful, the one left without a partner goes to the center and for the third verse the group sing "We've Got a New Pig in the Parlor." If unsuccessful they sing "The Same Old Pig's in the Parlor."

Note: This can be done exactly as above in square dance formation for four couples and an extra man, or for four couples, without extra player.

9. The Girl I Left Behind Me ★

Music:



Words:

(1) Take that girl, that pretty little girl
And walk right around behind her
And when you get her part way round
(2) Swing with the girl behind you
(3) Now allemande left with the girl on your left
(4) Give your right hand to your partner with a grand right and left
(5) And when you meet a pretty miss
You promenade right on
(6) And swing with the girl behind you.

Formation:

Large single circle, partners facing in

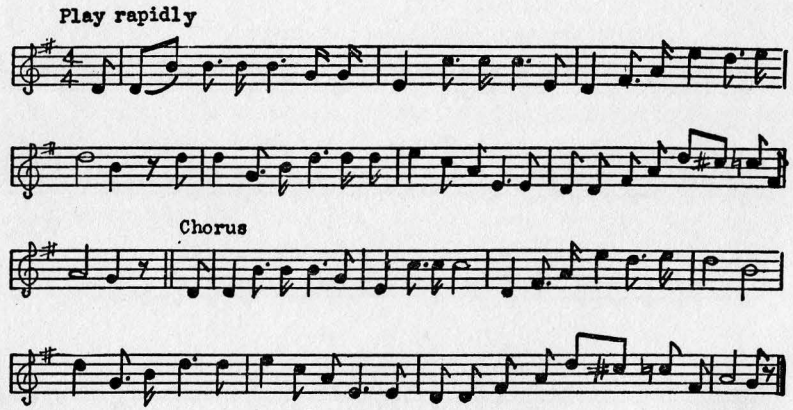
Action:

(1) All join hands and walk counter-clockwise, the man following the lady
(2) Drop hands. Man swings lady behind him, taking her for new partner; finish facing center of large circle, lady on man's right
(3) Man turns lady on his left with left hand
(4) Gives right hand to his partner, passes her, gives left hand to next lady and continues grand right and left until the words "a pretty miss."
(5) Takes a new partner on word "Miss" and promenades with her counter-clockwise
(6) Man swings lady behind him, keeping her to start next verse. Continue indefinitely.

Note: For words and actions for square dance formation for four couples see page 46.

10. Spanish Cavalier ★

Music:



Words:

(1) First the lady honors the right hand man
(2) Then swing him for country and me dear
(3) When you have swung go back where you began
(4) And swing your Spanish Cavalier, dear
(5) Give your right hand to your partner
And your left hand to the next
(6) Step right around with a grand right and left
(7) And when you meet a handsome man
You promenade right back.
(8) And swing everybody swing.

Formation:

Partners in large circle, facing in.

Action:

(1) Each lady turns and curtseys to man on her right. Man bows.
(2) Then swing with him once around
(3) Repeat (1) to partner
(4) Swing with partner
(5) Give right hand to partner, pass him,
(6) Give left hand to next and so on
(7) Do grand right and left until the words "a handsome man"—on word "man" take a new partner and promenade counter-clockwise with him.
(8) Swing new partner, finish facing center.
Repeat indefinitely.

Note: For words and actions for square dance formation for four couples see page 47.

11. Darling Nelly Grey ★

Music:

Words:

(1) First couples join hands and lead to the right
(2) Then circle four hands way round
(3) Now right and left through and right and left back
(4) And swing with your darling Nelly Grey
(5) Now allemande left with the girl upon your left
(6) Give right hand to your honey with a grand right and left.
(7) When you meet a pretty girl you promenade right on
(8) And swing with your new Nelly Grey.

Formation: Even number of couples in large circle facing in. Number the men of the couples "one" and "two" alternately.

Action:

(1) All number "one" men lead their partners by the hand to right to face number "two" man and partner.
(2) Four players join hands and circle around and back to place and drop hands.
(3) Each man gives right hand to opposite lady of the set of four, passes her, gives left hand to partner, turns her completely around with left hand, returns, giving right hand in passing to opposite lady and left hand to partner, turning her to place.
(4) Swing partner and in so doing number one couples get back to starting position in large circle. All finish facing in.
(5) Each man gives left hand to lady on his left and turns her around (called allemande left).
(6) Each man gives right hand to partner, passes her, gives left to next and so on (called the grand right and left).
(7) Continue grand right and left to words "a pretty girl." On the word "girl" take the nearest lady for a new partner and promenade counter-clockwise.
(8) Swing with new partner.

Number "two" men start, leading their partners to the right, repeating all. Continue indefinitely.

Note: For words and actions for square dance formation for four couples see page 48.

12. Korobooshka (The Basket)

Music:

KOROBOOSHKA

(*The Basket*)

Formation: Partners facing in double circle, men with backs to center of large circle, both hands joined at arm's length.

Action:

Part A.

(1) Man starts forward with left foot.
Lady starts backward with right foot.
Each takes three steps and man swings his right foot forward, lady her left foot backward.

(2) Repeat with reverse directions and feet.

(3) Repeat (1).

(4) Man steps on right foot, points left to left side, closes left foot to right and steps on left. Lady steps on left, points, closes and stamps right.

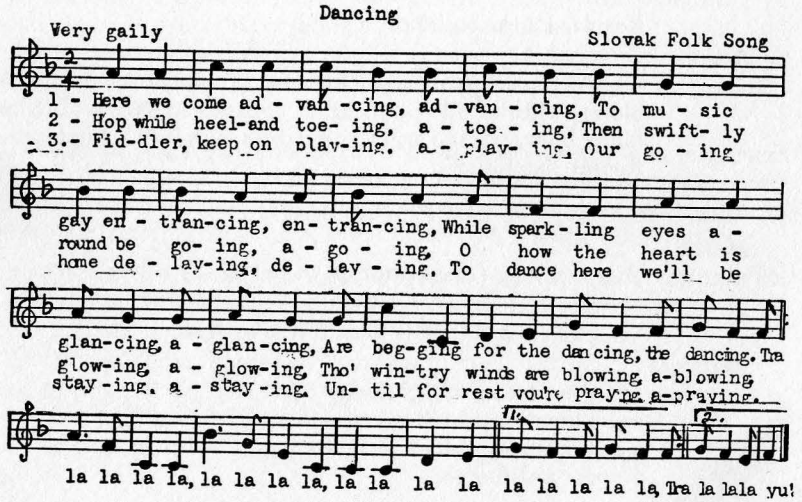
Part B.

(5) Man folds arms on chest, lady places her knuckles on hips. Both step to right, close left to right and step on it, step to right and swing left across in front of right (without a hop).
Repeat left.

(6) Man and lady join right hands and raise them high while stepping toward each other on right feet, step back on left and lower right hands, exchange places by passing each other and facing about with three steps and close the feet together.

(7) Repeat (5) and (6). On last measure as they exchange places they move to left slightly to face new partner. Continue indefinitely or until partners are reunited.

13. Slovak Polka ★


Dancing
Very gaily
Slovak Folk Song
1 - Here we come ad - van -cing, ad - van - cing, To mu - sic
2 - Hop while heel-and toe- ing, a - toe - ing, Then swift- ly
3.- Fid-dler, keep on play-ing, a - play- ing, Our go - ing
gay en - tran-cing, en- tran-cing, While spark - ling eyes a -
round be go- ing, a - go - ing, O how the heart is
home de - lay-ing, de - lay - ing, To dance here we'll be
glan-cing, a - glan-cing, Are beg-ging for the dancing, the dancing. Tra
glow-ing, a - glow-ing, Tho' win-try winds are blowing, a-blowing
stay-ing, a - stay-ing, Un- til for rest you're praying, a-praying.
la la la la, la la la la, la la la la la la la la la la, Tra la lala yu!

Formation: In couples in large circle facing in line of march (counter clockwise.) Hands joined skaters' fashion.

Step: A fast light heel and toe polka on the verse, a fast slide on the chorus.

Action: Verse: Hop on left foot, extending right foot forward with heel touching floor or a little above it hop again and extend toes of right foot backward; step forward on the right; bring left instep to right heel; step on the right again, then repeat all starting with left heel forward, on the words, "Here we come advancing, advancing, to." Repeat all again to words, "Music gay entrancing, entrancing, while" except that last three steps are taken turning in place away from partner while joined hands are raised forward, upward over heads and down as the turn is completed and players face in the opposite direction. (This turn is commonly known as "skin the cat.")

Repeat all moving clockwise to words, "Sparkling eyes a-glancing, a-glancing, are begging for the dancing, the dancing," except that on the last three steps the man faces partner, bows quickly, and moves to his right to a new partner, while the lady takes the three steps in place.

Chorus: Man stands with back to center of circle, lady faces him, puts her hands on his shoulders, he puts his hands on her waist. Both slide to man's left (counter-clockwise) on chorus 14 slides, pause, three quick stamps in place, and on the repetition of the chorus, slide to man's right (clockwise) 14 slides, pause, 3 stamps, and on last note man lifts lady high in air as both yell "Yu." Man bows, moves to his right to meet new partner, joins her hands in skaters' fashion, facing counter-clockwise, ready to repeat all. Repeat indefinitely.

14. Whistle Two Step *(or Fox Trot or Waltz)*

Music:

Any two step (or fox trot or waltz)

Position:

Regular dance position

Action:

Two step with partner (or fox trot or waltz). When leader blows whistle all promenade counter-clockwise. When leader blows whistle again man dances with lady behind him. Repeat indefinitely.

15. Circle Two Step *(or Fox Trot or Waltz)*

Music:

Any two step (or fox trot or waltz)

Position:

Couples all with hands joined in a large single circle.

Action:

Do what leader calls, usually circle left, circle right, in toward center and back, grand right and left, and then two step (or fox trot or waltz) with new partner when whistle blows. Repeat indefinitely.

16. Good-Night, Ladies *(in 3's)* ★

Music:

Words:

Verse:

Good-night, ladies
Good-night, ladies
Good-night, ladies
We're going to leave you now.

Chorus:

Merrily we roll along
Roll along, roll along
Merrily we roll along
O'er the deep blue sea.

Additional verses:

"Farewell, ladies" and so on
"Sweet dreams, ladies" and so on.

Formation: In three's in a large circle, each man facing two ladies (men face counter-clockwise, ladies stand slightly apart and face clockwise).

Action: Verse: Ladies stand in place. Man shakes hands with lady on his right on first line of verse, with the lady on his left on the second line, bows to both on the third line as they curtsey, and passes between the two to join the two ladies of the set ahead on the fourth line. As men do this, ladies face about.

Chorus: Man links elbows with these new partners and skips with them around the large circle (counter-clockwise) on three lines of the chorus, nods to each and moves forward on the last line to another pair of ladies who turn to meet him at his approach. Man bows, ladies curtsey.

Method of Play: If party is not too large, continue until each man has said "good-night" to every girl. In large parties play three times.

17. Good-Night, Ladies *(in couples)*

Music and words: As above.

Formation: In couples, standing in large circle facing in. All join hands.

Action: Verse: Man bows to his partner (first line of verse), bows to lady on his left (second line), turns his partner (third line), and turns the lady on his left (fourth line).

Chorus: With this lady as his new partner, man stands with his back to the center of the circle, grasps both hands of his new partner and slides to his left (counter-clockwise) around the circle to the end of the chorus. Repeat as long as desired.

PART II

COUPLE MIXERS

COUPLE MIXERS

1. The Generous Fiddler ★

Words and Music: See "Folk Songs and Ballads," set II. E. C. Schirmer Co., Boston, Mass. 20c.

Formation: Any even number of couples in sets of four in a large circle, number one couples facing counter-clockwise, number two couples facing clockwise. Hands joined to form small circles of four each.

Step: An easy swaying walking step in time to the music.

Action: Move left in small circles eight steps to the words, "Who will play a tune for dancing? Who will play the fiddle sweet?"

Move right eight steps to the words, "All the girls are shyly waiting, waiting with impatient feet." Finish in original position.

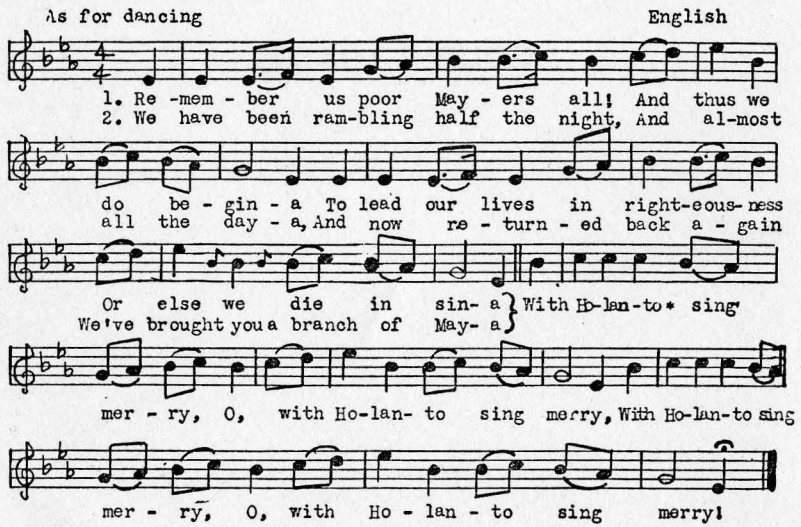
Still in sets of four each man turns his partner with a four step turn (use regular waltz position) to the words, "Fiddler, fiddler, come you soon," then gets into position for next figure, "And play for us a merry tune," i. e., couples number one face counter-clockwise and raise inside joined hands; couples number two join inside hands, face clockwise, and bend heads forward.

During the rest of the first verse couples go over and under around large circle, i. e., each couple number one moves counter-clockwise over the couple number two of their set, under the next couple and so on to end, while couple number two moves clockwise under couple number one of their set, over the next and so on. Finish at end of verse facing a new couple in sets of four.

Repeat indefinitely.

2. Cornish May Song

Music and Words:


As for dancing
English
1. Re -mem - ber us poor May - ers all! And thus we
2. We have been ram-bling half the night, And al-most
do be - gin - a To lead our lives in right-eous-ness
all the day - a, And now re - turn - ed back a - gain
Or else we die in sin- a } With Ho-lan-to* sing
We've brought you a branch of May- a }
mer - ry, O, with Ho-lan- to sing merry, With Ho-lan-to sing
mer - ry, O, with Ho - lan - to sing merry!

3. O, we were up as soon as day,
To fetch the summer home-a;
The summer is a coming-on
And winter is agone-a.
Chorus:

4. Then let us all most merry be,
And sing with cheerful voice-a;
For we have good occasion now
This time for to rejoice-a,
Chorus:

*Holan-to means May garland.

Formation: An even number of couples in a large circle or long line, inside hands joined, outside hands may hold spray of flowers or evergreens.

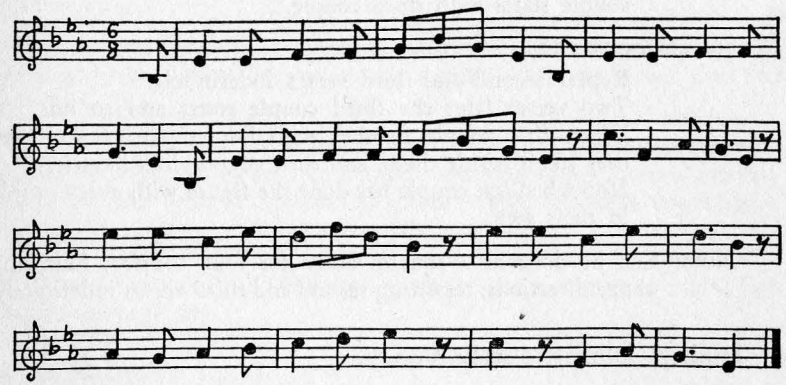
Action: Starting with the right foot, three steps forward and a hop extending left foot forward, repeat starting left. Repeat all three more times (to end of verse).

On chorus, all in sets of two couples, first man and second lady join right hands and first lady and second man do likewise, forming pin-wheel. Proceed around small circle, using same step (i.e., three steps and hop) done four times. Drop hands, face about, join left hands in pin-wheel and do four of the steps back to place.

Face in line of march, join partner's inside hand, ready to repeat all from beginning. Play as long as desired.

3. Pop! Goes the Weasel

Music:



Words:

First verse

(1) First couple lead to the right
(2) And balance there so easy
(3) Then all join hands and circle half
(4) Pop! Goes the weasel.

Second verse

A penny for a spool of thread
A penny for a needle
That's the way the money goes
Pop! Goes the weasel.

Third verse

My Mary's got the whooping cough
Johnnie's got the measles
That's the way the money goes
Pop! Goes the weasel.

Formation: Couples in large circle, facing center, inside hands joined. The couples are numbered 1 to 5, or 1 to 6, or in larger sets, if more time is available for playing.

Action:

(1) All number one couples start at the same time. Number one couple moves to the right to stand facing couple number two.

(2) All four players balance forward and backward.

(3) All four join hands and circle eight steps to the left half way around the circle.

(4) Couple number two raises arms, couple number one passes under.

Second verse:

First couple moves on to the third couple and repeats all.

Third verse:

First couple moves on to fourth couple and the second couple starts with third couple.

Succeeding verses:

Repeat second and third verses indefinitely.
Two verses later the third couple starts and so on.
When first couple finishes with last couple of their set, they stand beside them, and each couple does likewise.
Stop when last couple has done the figure with every couple in their set.

Note: Can be done as a square dance for four couples, following above directions, repeating second and third verses indefinitely.

4. Hinkey, Dinkey, Parley Voo ★

Music:

Words: First Verse:

(1) First the two ladies forward and back, Parley Voo

(2) Then the two ladies forward and back, Do-si-dos

(3) Do-si-dos with your opposites all

(4) Then allemande left and heed my call

(5) Hinkey, Dinkey, Parley Voo

Second Verse:

Now the Two Men—etc.

Formation: Even number of couples in a large circle facing in sets of four, number one couples facing clockwise, number two couples facing counter-clockwise; about eight feet between couples. Men have ladies on right as usual.

Action: The ladies start the action while the men watch during (1) and (2).

(1) The two ladies of each set move forward four steps to meet, and backwards to place.

(2) The two ladies move forward three steps, pass right shoulder, step right sideways a step and move back three steps to place (called a do-si-dos).

(3) All move toward opposite player and do-si-dos with opposite player.

(4) Immediately on completing do-si-dos give left hand to opposite player and turn him or her completely around, return to partner and face as at start.

(5) Couples join inside hands and number one couples make arches moving forward clockwise over number two who move forward counter-clockwise under arch. All finish facing new couple. Men now begin figure.

Repeat all indefinitely.

Note: For words and actions for square dance formation using four couples see page 48.

5. Little Brown Jug ★

Music:

Words: First Verse

(1) First couple lead up to the right
(2) All join hands and circle four
(3) Now swing the opposite girlie all alone
(4) Back to the little one you call your own
(5) Now with the opposite, and don't be afraid
(6) Then swing your honey and half promenade
(7) Half promenade around the hall
(8) Now allemande left and promenade all

Chorus

Ha, ha, ha, you and me,
Little Brown Jug, how I love thee
Ha, ha, ha, you and me
Little Brown Jug, how I love thee

Formation:

Even number of couples in large circle facing in, numbered alternately one and two.

Action:

(1) Number one couples lead to right to face number two couples
(2) Join hands and circle four
(3) Each man swings opposite lady
(4) Swing partner
(5) Swing opposite
(6) Swing partner
(7) Promenade with partner counter-clockwise around large circle, number one couples falling into line in front of number two couples.
(8) Men face center, then turn backs on partner. Each man turns lady on his left with left hand, turns partner with right and continues to promenade with her on chorus.

Number one couples now lead again to right and continue, each time progressing around the large circle while number "two" couples keep their same relative position. Repeat indefinitely.

Note: For words and action for square dance formation using four couples, see page 49.

6. Take That Girl Right by the Wrist ★

Music:

Any jig tune such as "Turkey in the Straw," "Irish Washerwoman," or "Little Brown Jug," page 31.

Words:

(1) Take that girl, right by the wrist
(2) And take her around with a grapevine twist
(3) Around the lady with a letter "C"
(4) Around the man with a letter "D"
(5) Now lead to the middle and circle four
(6) Circle four and then some more
(7) Now right and left through and right and left men
(8) Lead to the center and commence again

Formation: Any number of couples facing in, in a large circle, couples numbered in groups of four, five or six.

Action:

(1) Man of couple number one of each group takes partner by inside wrist and leads her toward center of large circle
(2) Leads her between man and lady of couple two
(3) Leads her around lady of couple two
(4) Leads her between man and lady of couple two and around man of couple two
(5) Leads her to center of large circle and to face couple two, joining hands in circle of four
(6) Circle around clockwise with couple two
(7) Drop hands, and move forward, give right hand to opposite player of the set of four, and pass; give left hand to partner and turn, give right hand to opposite and pass, give left hand to partner and turn.
(8) Man of couple one takes partner by inside wrist and leads to center of large circle to start from beginning with couple three. When couple one moves on to couple four, couple two starts with couple three, and when two couples are free couple three starts and so on. As each couple finishes with last couple in their group they stand beside that last couple. Stop when last couple has done the figure with every other couple of their group.

Note: Can be done exactly as above as a square dance for four couples.

PART III

COUPLE DANCES

COUPLE DANCES

1. Cuban Waltz

   Music: Any Waltz
   Position: Regular dancing position
   Action:

   (Note: Directions are written for the man. Lady does the reverse)
   Two slides left
   Step forward and backward
   Four waltz steps
   Repeat indefinitely

2. Dutch Hop

   Music:

   "Du Du Liebst Mir im Hertzen" or
   "Ach du Lieber Augustine"—"The More We Get Together"

The More We Get Together
With rousing spirit
The more we get to-geth-er, to-gether, to gether, The more we get to-
geth-er, The hap-pier we'll be. For your friends are my friends, And
my friends are your friends, The more we get to-geth-er, The hap-pier we'll be.

   Position: Side by side facing forward. Join inside hands.

   Action:

   Start with outside foot
   Step hop
   Step hop
   Step together, step
   Face about, join hands and repeat all.
   Face each other, join both hands,
   Two slides to man's left
   Two slides to man's right
   Regular dancing position, two step for four measures
   Repeat indefinitely

3. Dutchess

   Music: Any two step music—2/4 time
   Position: Couples side by side, facing forward

Action:

Three steps forward and point forward
Three steps backward and point backward
Partners face in regular dancing position and dance four two steps
Repeat indefinitely.

4. Heel and Toe Polka

Music:

Position:

Lady on man's right and slightly ahead of him, man's right arm around lady's waist holding her right hand on her hip. Lady's left arm extended sideways across man's chest, clasped by man's left hand.

Action:

Start with left foot, moving diagonally left forward; place heel forward, place toe backward, walk three steps forward, lady crossing in front of man, and both face diagonally right forward. Repeat with right to right. Four slides diagonally left forward, left foot leading

Two diagonally right forward, right foot leading
Three stamps
Repeat indefinitely.

5. Put Your Little Foot *(Texan old time game)*

Words: (Verse)

(1) Put your little foot

(2) Put your little foot

(3) Put your little foot right there

(4) Put your little foot
Put your little foot
Put your little foot right there

Chorus:

(5) Tra la-la la-la la-la -.

(6) Tra la-la la-la la-la -.

(7) Tra la-la la-la la-la -.
Tra la-la la-la la-la -.

Formation: Couples, lady on man's right, move counter-clockwise in large circle. Lady extends her arms sideways easily, man stands slightly behind her, extends his arms and grasps her hands, so that his arms are around her shoulders, keeping this position throughout. As the lady shifts from side to side in front of the man, he may find it necessary to bend or straighten one or the other arm.

Action: (Verse)

(1) Moving diagonally left forward, step with the left foot diagonally forward left, bring right instep up to left heel and put weight on it (close), hold (or for advanced groups "raise" by raising left foot behind, toe pointed to floor, while rising on right toe and lowering), thus "Put (step) your (close) little foot (hold or raise)."

(2) Repeat (1).

(3) Step left, close right, step left and point right foot diagonally forward right. In doing this the man shortens his step, while the lady lengthens hers, at the same time crossing in front of the man to point her foot from his left side.

(4) Repeat all, starting right foot to the right, moving diagonally right forward.

Chorus:

(5) Starting left foot diagonally left, lady takes three steps across in front of man and points her right foot, thus, "Tra (step) la-la (step) la-la (step) la-la (point)," while man does same steps almost in place.

(6) Repeat with right to right.

(7) Repeat (5) and (6)

Method of Play: Players should flirt with partners rather than watch feet, even though they do bend toward the moving or pointing foot. Repeat indefinitely.

6. Slovak Polka

This dance is exactly the same as described on page 23 but with the original partner kept throughout the dance.

7. Swiss Polka

Music and Words:

Swiss
From Lucerne to Weggis on, Hol- di-ri-di- a, hol- di- ri- a,
Care and la- bor now are gone, Hi- di-ri-di- a, hol- di- a.
Hol di ri di - a, Hol di-ri di - a hol - di - ri - a,
Hol di ri di - a, Hol di- ri di - a, hol - di - a!

2.

O'er the mountain trail we'll go
Holdiri dia, holdiria,
Lovely deep ravines below,
Holdiri dia, holdia.

Refrain:

3.

Weggis leads to the highest hill,
Holdiri dia, holdiria,
Give a cheer, boys, with a will,
Holdiri dia, holdia.

Refrain:

Formation: Partners' inside hands joined in a double circle facing counter-clockwise.

Action: First verse: (The March) Move forward with a heel and toe polka, starting with outside foot as follows: Touch outside heel forward, touch toe back, step on outside foot, close inside foot to heel of outside foot, step again on outside foot, repeat starting with the inside foot. Repeat all.

Chorus: Start with outside foot—two slides away from partner thus: Step, close, step, close, to words, "Holdi." Repeat same toward partner, "ri dia."

Partners face, man places his hands on lady's hips, lady places hers on man's shoulders. Turn once with four step hops to words, "Holdiri dia, holdiria," man stepping on left foot, lady on right to start the step hops. Repeat slides and step hop turn.

Second verse: (The Windmill) Partners join outstretched hands, with man's left and lady's right hand toward center of large circle. Heel, toe polka toward center (i.e., man starts with left foot, lady with right, place heel toward center circle, place toe behind supporting foot, step toward center, close, step again toward center and point free foot toward outside of circle. Lady does opposite). Repeat moving toward outside of circle starting with free foot. Repeat all. Chorus: As before.

Third verse: (The Merry-Go-Round) Moving in line of direction with three step turn starting with outside foot (i.e., man steps forward on left, turning a quarter way round, steps on right foot in line of march, turning half way round, steps again on left to face partner, completing turn bring feet together; lady does opposite). Lady curtseys, man bows. Repeat moving in opposite direction (clockwise). Repeat all. Chorus: As before.

PART IV

GROUP DANCES

GROUP DANCES

1. A-dancing We Will Go ★

Music: "Farmer in the Dell."

Words: Verse:

A-dancing we will go
A-dancing we will go
We'll slide and slide and slide and slide
And come right back just so

Chorus:

Tra-la la-la la-la
Tra-la la-la la-la
Tra-la la-la la-la la-la
Tra-la la-la la-la

Formation: Sets of four or five couples, facing up, standing in two lines about six feet apart.

Action: Verse: First couple joins hands and all other players stoop down. First couple slides down on either side of ladies' file (with joined hands passing over heads of stooping players), during the singing of the first two lines of the verse and slides back on either side of the men's file on the last two lines of the verse.

Chorus: First couple "casts off"; i.e., first man counter-marches to his left, followed by all the other men, first lady counter-marches to her right, followed by all the other ladies. At bottom of set first couple meets, joins hands, forming an arch under which the others pass. Second couple is now at head.

Method of play. Players clap and sing. Play until all have been top couple.

2. Galway Piper

Music:

Very gaily
Irish
1. Ev'ry person in the na -tion, Or of great or humble sta- tion
2. When the wedding bells are ringing, His the breath to lead the singing,
Holds in highest es- ti - mation, Pi- ping Tim of Gal-way.
Then in jigs the folks go swinging, What a spen- did pi-per!
Loud-ly he can play or low, He can move you fast or slow,
He will blow from eve to morn, Coun-ting sleep a thing of scorn,
Touch your heart or stir your toe, Pi- ping Tim of Gal-way.
Old is he but not out-worn Know you such a pi-per?

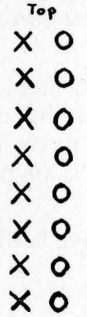
When he walks the highway pealing,
Round his head the birds come wheeling,
Tim has carols worth the stealing,
Piping Tim of Galway

Thrush and linnet, finch and lark,
To each other twitter, "Hark!"
Soon they sing from light to dark,
Pipings learnt in Galway

Victor phonograph record No. 20991 may be used.

An old Irish folk dance can be done to this song.

Diagram



Formation: Any even number of couples, preferably six or eight couples. Men in one long line facing women in another line.

Step: A light running or walking step.

Action: First verse: Men join hands. Women join hands. All walk forward four steps raising hands upward and back four steps, lowering hands, on words, "Every person in the nation, Or of great or humble station." Repeat on second line. Couples join right hands in sets of four (pinwheel fashion, first man with second lady, first lady with second man, and so on) and move clockwise around small circle eight steps on third line. Repeat, changing to left hands and reverse direction on fourth line. Second verse: Repeat all from very beginning, only this time start the wheel with the left hand and move counter-clockwise, then with right hand moving clockwise.

Third and other verses: Join hands with partner in skaters' fashion and all face top. Top couple, followed by all the others, casts off right (counter-march), goes down to bottom of set and comes up back to place. Use as much of music as necessary.

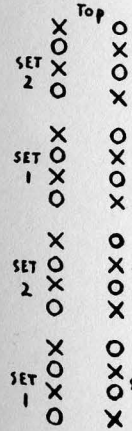
Odd numbered couples, number one, three, etc. face down, even-numbered couples face up. Join inside hands, and go over and under, i.e., odd-numbered couples raise hands and go over even-numbered couples facing them, under the next and so on. On reaching top of set couples drop hands, face about, join hands to form arch, and return as before, starting over approaching couple. On reaching bottom of set couples drop hands, face about, join hands and lower heads to go under arch and return as before. Use as much of music as necessary to go two full lengths of the line and get back to original places.

All face up. Top lady, followed by other ladies, casts off right (counter-march) and top man, followed by other men, casts off left. At the bottom of set the first lady and man meet, join hands to form an arch, under which couple number two passes followed by all others. Couple number two now becomes couple number one, and so on, for all players.

Repeat with new top couple, and if desired continue until all have been top couple.

3. Now 'Tis Christmas Time

Music:



Words:

(1) Now 'tis Christmas time, now 'tis Christmas time
And Christmas time will last till Easter

(2) Now 'tis Easter time, now 'tis Easter time
And Easter time will last till Christmas

Formation:

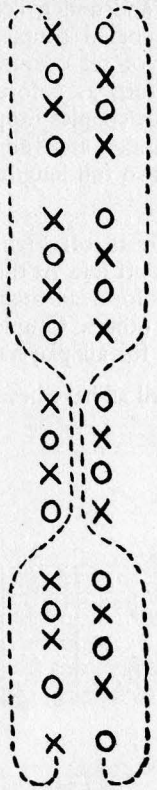
Couples in sets of four abreast facing other fours at about ten feet. Sets are numbered one or two.

Diagram:

X (man)
O (lady)

Step: A light running step

DIAGRAM



Action:

(1) Sets Number One run forward, 6 steps and back 6 steps, during the words "Now 'tis Christmas time, now 'tis Christmas time, and Christmas time will last till Easter."

(2) Same is repeated by sets Number Two.
(1) Each set of four does a circle to the left. (12 counts —turn on word "Easter.")
(2) Each set of four, circle to right.
(1) Each set of eight (one set number one and opposite set number two); circle left as above.
(2) The circle is repeated to right.
(1) Each set of four forms a pinwheel with right hands joined, move clockwise 12 steps.
(2) Each set of four repeats the pinwheel with left hands joined, move counter-clockwise 12 steps.
(1) Repeat with pinwheel of eight, ladies form pinwheel, men walk beside partners, arms linked.
(2) All face about, repeat with lady's left hands joined.
(1) and (2) repeated indefinitely.

Weaving. First player of each top set now leads his set with hands joined around behind the second set, in front of the third, and so on, making a loop at the end of the line, and coming to rest at end of line, in the same order as at the start. This leaves a new top set.

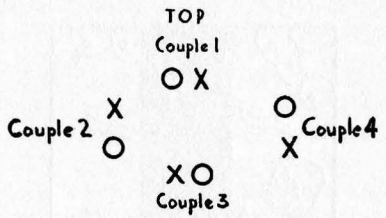
Repeat from very beginning until all sets have been at top.

PART V

SQUARE DANCES

SQUARE DANCES

Formation: For all of the following square dances, form sets of four couples facing center in hollow square. Couples are numbered one to four. In diagram X — man, O — lady.



1. We've Got the Pig in the Parlor

If a ninth person is available for the center, play indefinitely exactly as described for a large group on page 17. If eight people participate, play through four times until original partners are reunited.

2. Take That Girl Right by the Wrist

Music: Any jig tune or "Little Brown Jug" page 31.

Words and Action: Exactly the same as described on page 32, done with only four couples. When first couple has completed the figure with every other couple, second couple starts, later third couple and finally fourth couple.

3. Pop Goes the Weasel

Music, words and action: See page 29.

Almost the same, done with only four couples. When first couple has completed the action with other three couples, second couple starts while all sing "The second couple leads to the right", etc.

Verses then repeated for third couple and for fourth couple.

4. The Girl I Left Behind Me

Music: See page 18.

Words: (Note: Words and action are only slightly different from the method for a large group on page 19.)

(1) Take that girl, that pretty little girl
And walk right around behind her
And when you get her half way round.

(2) Swing with the girl behind you

(3) Now allemande left with the girl on your left

(4) Give your right hand to your partner with a grand right and left

(5) And when you meet your honey
You promenade on home

(6) And swing with the girl behind you

Action:

(1) Partners join hands and all walk counter-clockwise, the man following the lady

(2) Man swings lady behind him taking her for new partner; finish facing center of square

(3) Man turns lady on his left with left hand

(4) Gives right hand to his present partner, passes her, gives left hand to next lady and continues doing grand right and left until the words "meet your honey."

(5) Meet your present partner on word "honey" and promenade with her counter-clockwise back to place.

(6) Man swings lady behind him, keeping her for next verse. Play four times, until original partners are rejoined.

5. Spanish Cavalier

Music: See page 19.

Words: (Note: Words and action are only slightly different from the method for a large group described on page 20.)

(1) The first lady honors the right hand man

(2) Then swing him for country and me, dear

(3) When you have swung go back where you began

(4) And swing your Spanish Cavalier, dear

(5) Give your right hand to your partner
And your left hand to the next

(6) Step right around with a grand right and left

(7) And when you meet your honey
You promenade right home.

(8) And swing everybody swing.

Action:

(1) First lady starts the figure while others watch during (1) through (4). First lady turns and curtseys to man on her right. Man bows.

(2) Then swings with him once around

(3) Repeat (1) to partner

(4) Swing with partner

(5) Everyone: Give right hand to partner, pass

(6) Give left hand to next, and so on

(7) Do grand right and left until the words "meet your honey," on word "honey" rejoin partner and promenade counter-clockwise to original position.

(8) Swing partner, finish facing center of square. Second lady now starts, then third lady on third verse, and fourth on fourth verse.

6. Darling Nelly Grey

Music: See page 20.

Words: (Note: The words and action are only slightly different from the method for a large group described on page 21.)

(1) First couple join hands and lead to the right
(2) Then circle four hands way round
(3) Now right and left through and right and left back
(4) And swing with your darling Nelly Grey
(5) Now allemande left with the girl upon your left
(6) Give right hand to your honey with a grand right and left.
(7) When you meet your honey you promenade right home
(8) And swing with your darling Nelly Grey.

Action:

(1) First couple moves to right to face second couple while others watch (1) through (4).
(2) Four players join hands and circle round and back to place and drop hands.
(3) Each man gives right hand to opposite lady of the set of four, passes her, gives left hand to partner, turns her completely around with left hand, returns giving right hand in passing to opposite lady and left hand to partner turning her to place.
(4) Swing partner and in so doing get back to starting position in square
(5) Each man gives left hand to lady on his left and turns her around (called allemande left)
(6) Each man gives right hand to partner, passes her, gives left to next and so on (called the grand right and left)
(7) Continue grand right and left to words "meet your honey." On the word "honey" take original partner in skater fashion and promenade counter-clockwise back to place.
(8) Swing with partner.
Second couple now does figure, then third, then fourth couple.

7. Hinkey, Dinkey, Parley Voo

Music: See page 30.

Words: (Note: The words and action are only slightly different from the method for a large group described on page 31.)

(1) The first two ladies forward and back Parley Voo
(2) The first two ladies forward and back do-si-dos
(3) Do-si-dos with your corners all
(4) Then allemande left and heed my call
(5) Hinkey, Dinkey, Parley Voo

Second verse: The two side ladies, etc.

Third verse: The first two men, etc.

Fourth verse: The two side men, etc.

Action:

The first and third ladies start the figure while the others watch during (1) and (2).

(1) The first and third ladies move forward four small steps to meet, and backwards to place.
(2) The same two ladies move forward three steps, passing right shoulders, step right sideways a step and move back three steps to place (called a do-si-dos)
(3) Everyone turns toward neighbor who is called "corner" and does a do-si-dos.
(4) Immediately on completing do-si-dos give left hand to corner player and turn completely around.
(5) Give right hand to partner and turn.

Second verse: Second and fourth ladies, called the "side ladies" start the figure.

Third verse: The first and third men start the figure.

Fourth verse: The second and fourth men start the figure.

8. Little Brown Jug

Music: See page 31.

Words: (Note: Words are the same and the actions are only slightly different from method described for large group on page 32.)

First verse

(1) First couple lead up to the right
(2) Join hands and circle four
(3) Now swing the opposite girlie all alone
(4) Back to the little one you call your own
(5) Now with the opposite, and don't be afraid.
(6) Then swing your honey and half-promenade
(7) Half promenade around the hall
(8) Now allemande left and promenade all

Chorus:

Ha, ha, ha, you and me,
Little Brown Jug, how I love thee
Ha, ha, ha, you and me
Little Brown Jug, how I love thee

Second verse: Second couple lead, etc.

Third verse: Third couple lead, etc.

Fourth verse: Fourth couple lead, etc.

Action: First couple starts figure with second couple while others watch from (1) through (6).

(1) First couple leads to right to stand facing second couple

(2) Join hands and circle left

(3) Drop hands. Each man swings opposite lady

(4) Swing partner

(5) Swing opposite

(6) Swing partner, returning to original place in the square.

(7) All promenade counter-clockwise with partners halfway round the square.

(8) All men face center and do an allemande left, i.e., each man turns lady on his left with left hand, turns partner with right. Continue to promenade counter-clockwise with partner to original place.

Second couple now starts the figure—later third, then the fourth couple.

Source Material

The National Recreation Association will be glad to furnish on request a list of social recreation material.

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